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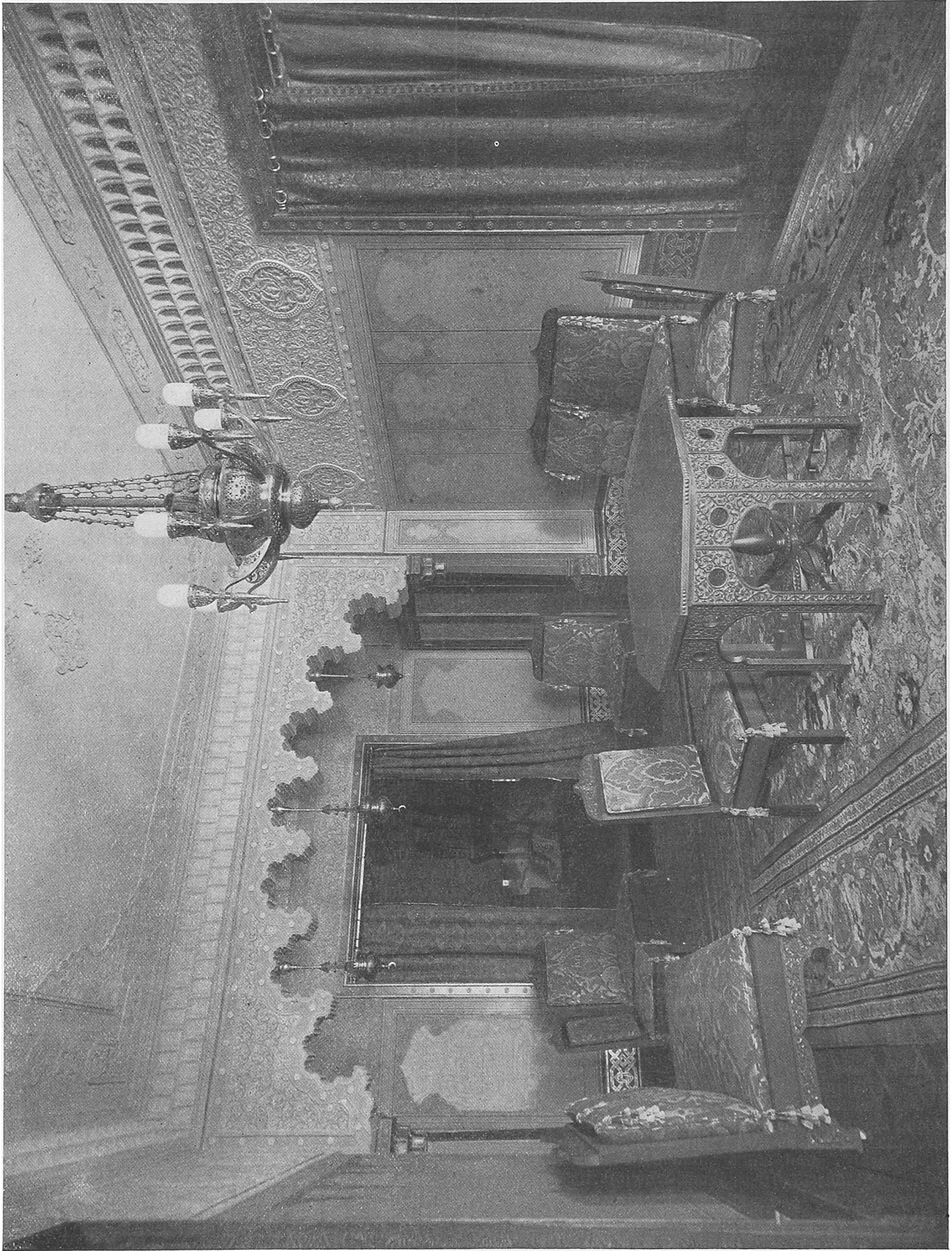
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PERSIAN PARLOR IN THE HOTEL NETHERLANDS, NEW YORK CITY, DESIGNED AND DECORATED BY JAS. T. HALL & CO., NEW YORK.

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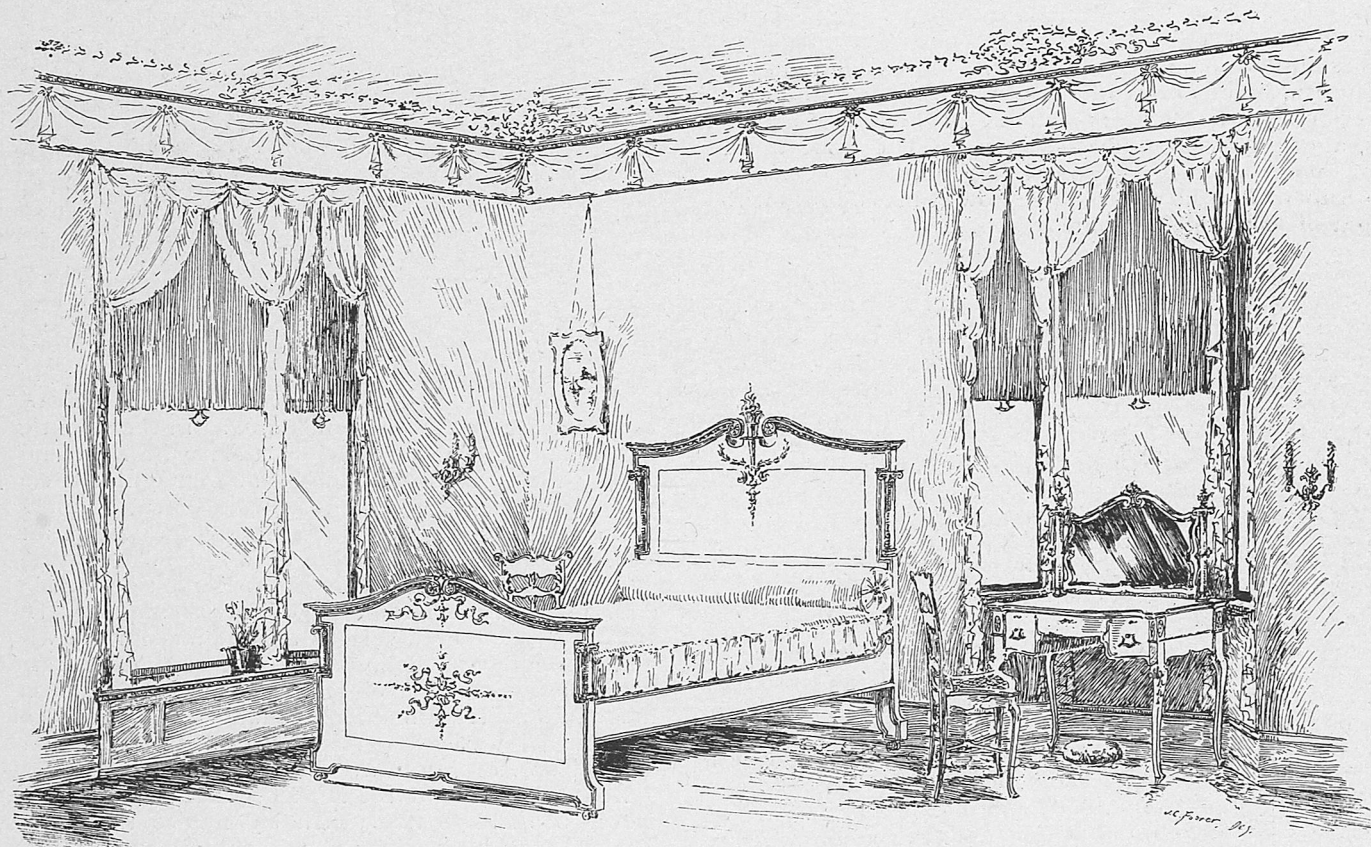
SEEMINGLY there are but few places where Oriental decorative art may be applied to good advantage. Its sumptuous and elaborate character render it too ornate for the average home adornment, but for smoking-rooms, small reception-rooms and halls this mode is sometimes used in the home to good advantage.

In hotels and public halls it will always find a fitting place, and, if treated with care and judgment, the rich and splendid coloring is an agreeable treat to the senses, after the more sober decorations of the average apartments.

SCHEME FOR A SIMPLE BEDROOM.



CONSIDERABLE attention is given nowadays to the decoration and appointments of our bedrooms, and while simplicity should be the chief aim, there should always exist a certain air of fresh and cheerful daintiness. Assuredly at the present time the claims of simplicity need no urging when the subject of bedroom fittings is under consideration. The vogue of stiffness and tawdry display in the sleeping-room is now happily obsolete, and even in the simplest homes are to be found praiseworthy attempts to adhere to the healthful and æsthetic tendencies of the present time.



A SIMPLE BEDROOM. DESIGNED BY J. C. FOSTER.

The illustration on the opposite page is an excellent example of a modern adaptation of Oriental art. The characteristic detail and coloring have been carefully adhered to, and lead one to look for the red fez and gorgeous costume of an Eastern prince, to complete the picture.

In this interior the coloring, although rich and characteristic, is sufficiently subdued to be agreeable, and the brilliant, garish effect, so common in most Oriental effects, is conspicuous by its absence. The walls are red; the ceiling, frieze and cornice picked out in warm tones; the draperies and furniture coverings, red, green and gold; the trims and all woodwork, green-black, relieved by metallic effects, and the large characteristic chandelier of beaten copper. All these features go towards the making up of a charming and unmistakably Oriental *tout ensemble*.

The changefulness of fashion during the past ten or twenty years, although it has been unsettling in an artistic sense, has none the less been beneficial in discovering the possibilities of accommodation and construction of bedroom furniture.

The design illustrated above may be carried out in a variety of pretty schemes, but the following suggests itself, providing, of course, the conditions of exposure and usage warrant it. The walls may be a very delicate sea-green, the furniture of white mahogany, shellac finish; the simple drapes in the window and around the frieze of the chamber of India silk, either plain or figured, in self-tones, a deeper shade of the walls; on the floor a pretty straw matting, in dull blue coloring tending to olive, and buff, over which scatter the pretty little jute rugs so dainty and inexpensive, in harmonizing colors.